

could supervise all the details of a production and manage a theatre she would find contentment in the arduous duty that would devolve upon her. Once her mission arrived at, Miss Bingham outlined her scheme, arranged all the bewildering mass of detail in a word, found out just what she must do and then did it.

Her first difficulty was the selection of a play. Authors seemingly could not comprehend that she wanted a play which would display equally the artistic equipment of the noted players with which she has surrounded herself, not simply a "star part." From Clyde Fitch she secured what he considers his best play, "The Climbers." Although it had been refused by almost every metropolitan manager of note, Miss Bingham was impressed by its human interest and the unconventional quality of its treatment. She was confident and willing to back her own judgment.

Her friends attempted to dissuade her from her project, even after it was thoroughly launched. They argued that she could never act, role, manage a theatre and supervise her household; that her health would not stand the strain. But she has no feminine fears. Her work, in fact, she says, "I love work—hard work. No conscientious actress with the interest of the manager at heart can rest and succeed without work. People who imagine that an actress can maintain a prominent place in the front ranks of the vast theatrical army without ceaseless industry are misinformed. There is little time for an actress to play. Not only must she study to improve her acting, but she must read, hear good music, become acquainted with the work of the artists, do everything to stimulate that necessary quality—imagination.

"Work is all the matter of system. Since I have found time to take care of myself physically, perform all of my plays, keep abreast of the larger interests of the day, and become acquainted with the best modern literature and decorative art, I have found time to paint, to write, to study, to improve my acting, but she must read, hear good music, become acquainted with the work of the artists, do everything to stimulate that necessary quality—imagination.

"Next summer I am going to thoroughly enjoy my vacation. I am going to build a theatre in New York. I am going to present my American company in plays on American subjects by native playwrights.

Carrie De Mar has every right to view her name in big type on the bill boards, even if it does follow that her husband, Joseph Hart, for she is most vivacious, talented and altogether charming comedienne, and in a very great measure responsible for the success of "Foxy Grandpa," which was presented at the National Theatre last week. The musical farce, as almost everyone knows, was suggested by the familiar drawings under the same name, and although the stars and their managers had faith in its success, they were unprepared for the instant success which it has scored everywhere it has thus far been seen. Miss De Mar greeted a Times representative one night last week with her well known and infectious smile, and chatted pleasantly of the new piece.

"You see the public knew the pictures so well that they thought the idea of dramatizing them a splendid one, so when we met with such a lovely reception in Astor Park a few weeks ago our good opinion of ourselves went up a few points. We played two weeks at Atlantic City, and could have stayed there for the rest of the season, but we agreed to go back next year. Mr. Hart has a great part in the "Foxy person," but I never allow him to get on his feet on the stage or off, and so the author did not discriminate very much when he wrote my role. He was kind and gave me plenty of opportunity to sing and to get in the general mix-up. With the exception of "Military Charlie" and "Spoken Bill," all the musical numbers are new, but these two gentlemen have been such good friends to me that I was loath to part with them, so we made a place for them in "Foxy Grandpa."

"Mr. Hart and I have been in vaudeville for the past two years, and while we were very anxious to get back to the regular houses, no suitable offer was presented. So we concluded to do our sketches until we found just what we wanted, and I believe we have it. Our success in the other cities which we have visited so far has done much to assure us of smooth sailing when we return to New York, which will be in February.

"It is remarkable how we yearn for New York's good opinion. Why? Well, you know, to theatrical people New York is a great big home and no matter where you were born, whether you were the firm or in Southern Tennessee, as you once live in New York, it's New York forever. And of course, you want to go to good work. What can I say that will be interesting to the good people of Washington? I'd love to live in New York all for we have a fine time together whenever I come, and if the footlights are between us, I can't say anything funny because I'm under contract with Mr. Brady for all of them. I'm really not funny after all. In spite of the fact that your public is generous enough to try and make me believe so, and all I ask is that they will keep the good work up."

Miss De Mar said a cheery good night and tripped on her way to the "Military Charlie," which she sings with refreshing dash and vim. Mr. Hart may congratulate himself on having secured a charming partner in his professional and domestic careers.

Selma Dolara's daughter is to be given a bit of a show in the Weber & Fields burlesque this year. The young woman has none of her mother's superb talent or beauty, but she is a bright, clever little girl and may do well if given a worthy trial.

Selma Dolara's career in America was a peculiar one, and with all the money she had handled during the last few years, she was a comforting dot for her child. When she came over here with the Leavitts it was observed with regret that such a splendidly gifted creature should have been obliged to tangle herself up with the sort of spectacular burlesque the Leavitts shows represented in those days. She was pale and had an air of extreme elegance. Her silky brown hair and brown eyes were wistfulness in themselves and she was a serious mischiefmaker with her audacious dances and her beautiful, racy songs. She did a burlesque of Carmen which was equaled both in humor and technique. She sang "La Premiere Foulie" with a meaning nobody had gone deep enough down into the ballad to find and made an enormous hit with a Spanish song, "Come Me Gusto to Cuenca." The first making of the intricacies of de la danse de ventre as it was introduced in the Midway Dolara gave in this song, with its castanets, its dreamy measures and nervous abandon, its caressing, cashing, sliding, tick, short, with tan hose and shoes and ornaments at all, but she was the soul of all beguilement and she sang, she danced, she began humming without a smile on her face, "Ay, ay, ay-oh, ay, ay, ay."

Dolara was very soon captured from the Leavitts and McCullough gave her the Prince in "The Snake Charmer," where she had to contend with the youthful beauty of Lillian Russell in her first flush of celebrity. But every body bought "The Snake Charmer" because it was supposed to have everybody's favorite story within its lurid pages. Really it was altogether a harmless publication, with some charming voices, and delightful recollections of a venturesome Selma Dolara was a helpless, unhappy, bed-ridden invalid for the last years of her life and indebted to her admirers and the guild of players for such comforts as made her last days endurable.

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BRIEFLY TOLD.

Clara Handick has joined E. H. Sothers company.

Mabel Baker is playing a character role in "His Hopkins" in support of Rose Myrtle.

Tyrone Power and Edith Crane are against the head of their company, touring Australia.

Sousa's band will soon sail for England and will make a tour through Great Britain and Ireland.

Bettina Girard will return to vaudeville in a new sketch, "Hopkins" Theatre, Chicago, September 20.

Edith Evelyn and Grace Mae Lamkin are members of the "Thames" Stock company at Milwaukee.

Hall Calne's novel, "The Deemster," has been dramatized and is now being played in the United States.

It is said that Lord Francis Hope, husband of May Yoho, has secured an interest in the Paris Folies Bergere.

Charles Dalton will be seen in "The Helmet of Navarre" this season. Grace Kellison will be his leading woman.

Sam S. Shubert, manager of "The Brixton Burglary" is forming a second company to present the comedy on the road.

Clara Morris is to go on the lecture platform. She will deliver a limited number of lectures on "The Stage and the Actor."

James O'Neil, who has been acting in Australia for several years, will make a tour of South Africa beginning September 27.

Max Freeman has adapted a play from its French original, called "Tales Out of School," which he will produce this season.

Robert Lowe, of this city, is directing the rehearsals of "Joan of the Sword" in which Edith Evelyn will star this season.

Sada Yacco and Gito Katakami, the Japanese players, assisted by Leo Filling, will play an engagement at the Paris Avenue this month.

"St. Patrick's Day is a Bad Day for You" is the title of a new play by Law Deckert. It is by the author of "Get Your Money's Worth."

Howie Gray has arranged to star in "Brother Officers," which scored a success when presented by Charles Frohman's Empire Theatre company, last season.

Mabel and Edith Strickland will star this season in H. Gratton Donnelly's play, "Over the Hill." Their tour will begin tomorrow night at Benton Harbor, Mich.

Guy Bates Post and Grace Fisher have joined the cast of "The Marriage Game," in which Sadie Martinot will inaugurate her stellar tour tomorrow night in Philadelphia.

Leibler & Co. have engaged John Flood for the role of Henry of Navarre in "A Gentleman of France," in which Kyle Bellew will star this season under their management.

Vernor Charles, who played character parts with the Bellows stock company of Denver, all last summer, has been engaged for the company which will support E. S. Willard this season.

Frank Keenan will appear this season in "The Honorable John Grigby," the last play which Sol Smith Russell presented before his collapse two years ago. The season will open September 28.

A rumor comes from across the seas that J. C. Williamson, the Australian manager, has secured Mrs. James Brown for a role in "The Girl of the Year," which will appear in "Zan" and "L'Aiglon."

"The Winding of Priscilla," under the management of C. Whitely, and with Edith Evelyn in the leading role, has closed its season. It is said that the play will be taken on the road later in the season.

Paul M. Potter, author of the play in which Louis Mann and Clara Lipman will star this season, which deals with life among the Boers, is engaged on a new play, founded on the recent Chinese revolution.

Kath Jackson, the prima donna, will be featured in the production of Willard Spencer's "Miss Bob White" this season. Miss Jackson's engagement to a Fred Zimmerman, Jr., the manager, has just been announced.

Thomas L. Coleman, whose work with the Lafayette stock company won him many friends, is a member of the Deurn Theatre stock company of Chicago, which opened its season last night in "The Gay Way."

Harry Corson, who has been engaged for an important role in "The Ladies' Paradise," which Alfred A. Arons is presenting at the Metropolitan Opera House, was forced to resign from the cast owing to illness.

James K. Hackett will present a new play, "The King of the World," which will be known as the Royal Theatre. At his Majesty's request, Hackett, the noted English actor, and her company will dedicate the new playhouse.

Plays based on incidents of the South African war are beginning to multiply. "The King of the World," which has just completed our under the name of "La Conquete d'Or," which has been accepted for production by Columbia.

Ralph Stuart, formerly leading man of the American Theatre Stock Company of New York, has been engaged by William A. Brady to support Grace George. It was rumored in the beginning of the season that Mr. Stuart would star.

William A. Brady will bring out "Around the World in Eighty Days" at "The City of the Future" at New York, after the run of "Kirk La Shelle's" spectacular revival of "Arizona," which is now occupying the stage of the theatre.

Last Friday afternoon in Chicago Blanche Bates gave a special matinee performance of "The Girl of the Year." She was assisted by Eugene Ormandy, Campbell Gollan, Albert Bruns, Mrs. F. Bates, Albert Howard, and Helen Ware.

Elise DeWolfe has returned from Europe, where she spent the summer and has been rehearsing for the new Clyde Fitch play, entitled "The Way of the World," in which she will inaugurate her initial starring role at the Columbia Theatre, this city, October 14.

Helen Lord, who achieved conspicuous triumph in London when she succeeded Edna May as the Salvation Army Girl in the production of "The Belle of New York," is to be the leading lady in the title role of his latest comic opera, "Miss Simplicity."

Joseph Jefferson's fall tour of eight weeks begins September 30 in Troy, N. Y., where he will play "The Boy of the Year" for the winter. It will be welcome news to the many who have followed his career to know that he is in splendid health and strength.

John E. Keller, an English actor-playwright, now dead, dramatized "Sherlock Holmes" some time ago, and his executors recently applied for an injunction to prevent William Gillette and Conan Doyle from presenting Gillette's version in England under the title of "Sherlock Holmes."

John E. Keller will be supported by an excellent company when he presents "The Boy of the Year" at the Theatre, formerly leading woman with E. S. Willard, has been engaged for the principal female role and the other cast will be Mrs. Russ Whittell, Esterbrook Galloway, Mabel Hayward, Kate Vanderhoff, William H. Hays, Charles Walton, H. A. Weaver, Henry St. Maur, George C. Stanley, George D. Parker, Cecil Magnus, Richard Webster, John Reid and Arthur Morton.

Not Necessary.

(From the Chicago Post.)

"What's that?" asked the man from the backwoods who was about to move into the city.

"A speaking tub," answered the agent, who was trying to rent him a house.

"We don't need it," said the man.

"You'll find it very convenient," asserted the agent.

"Oh, it's all right so far as I am concerned," said the man. "I don't care how many speaking things you have in the house, but my wife, Maria, won't stand for it."

"Why don't you ask her?"

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CAPE MALEA'S HERMIT.

Pathetic Romance of a Sailor Wrecked in Classic Seas.

There is one feature of Cape Malea that rarely fails to attract the attention of the most careless voyager doubling it by day, a touch of human tragedy and pathos belonging in point of chronology to our own time, but in universal interest to all ages. At the extreme pitch of the cape a stupendous cliff rises sheer from the foaming waves for about 100 feet. Then comes an irregular plateau of shelf, of perhaps two acres in area, the mountain rising again abruptly behind it to a height of about 200 feet. This plateau is apparently inaccessible, and yet, perched upon a huge boulder in its centre, a mass of rock detached from the mountain ages ago, is a house. It is rudely built of wooden fragments ingeniously fitted together, but its outlines convey at once the idea of its designer having been an Anglo-Saxon. It must be firmly built, too, for it is exposed to the full fury of winds rebounding from the mountain face, and the observer instinctively wonders why, if a house must be built on that shelf, so terribly exposed a position was selected. Then, if he be fortunate he will hear its story.

About twenty-five years ago there was a young sailor who by dint of hard work, integrity of character, and firmness of will, reached the age of twenty-six the summit of his ambition—becoming master of what would then be called a good-sized steamship of some 300 tons register. Upon this accession to good fortune he married the girl of his choice, who had patiently waited for him since as boy and girl sweethearts they parted on his first going to sea. And with rare comradelyship his owners gave him the inestimable privilege of carrying his young bride to sea with him.

How happy he was! How deep and all-embracing his pride as steaming down the grimy Thames he explained to the light of his eyes all the wonders that she was now witnessing for the first time, but which he had made familiar to her mind by his repeated sea stories during the long days between voyages that he had been able to devote to courtship. The ship was bound for several Mediterranean ports, the time being late autumn, and consequently the most ideal season for a honeymoon that could possibly be imagined. Cadiz, Genoa, Naples, Venice, a detour to visit old Rome from Naples and back to Genoa, and then on to Constantinople, where the young couple were to spend the remainder of their honeymoon. It was a most happy and successful voyage, and the young couple were to spend the remainder of their honeymoon. It was a most happy and successful voyage, and the young couple were to spend the remainder of their honeymoon.

Great was the grief of the girl-wife. She would see Constantinople and the Danube. Life would hardly be long enough to recount all the wonders of this most wonderful of worlds. And when they sailed, with hearts overflowing with joy as the blue sky above them curved to a shadow over their happy marriage, the young couple were to spend the remainder of their honeymoon. It was a most happy and successful voyage, and the young couple were to spend the remainder of their honeymoon.

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AMUSEMENTS.

NATIONAL--TOMORROW NIGHT
FIRST PRESENTATION IN THIS CITY OF
LEO DITRICHEIN'S NEW DRAMA,
Which Has Just Accomplished a Remarkable Success in Philadelphia.

THE LAST APPEAL
"An Ideal Love Story."
Management HENRY B. HARRIS.

"A STORY TAKEN FROM LIFE—OF HOW A CROWN WAS SACRIFICED FOR LOVE."—Philadelphia Record.

Interpreted by These Artists:
ROBERT DROUET, JOHN GLENDING, FRANK MORDANT, EDWIN BRANT, GEO. C. BONIFACE, E. W. MORRISON, MAXET HARLAN, FRED K. HARTLEY.

THE LAST APPEAL
Had its Premiere Last Week in Philadelphia. Here Are Some Opinions:

LEADER—It is a powerfully written and most interesting play—one that attracts our sympathies at the outset and holds our attention to the end.

ITEM—If the readers of the "Item" desire to enjoy a really interesting play, they must see "The Last Appeal."

EVENING BULLETIN—"The Last Appeal" is not melodrama—it is a good, sound, sensible love romance.